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Annotation:

One kind of designating phenomenon that contributes to the creation of extra expressive, subjective, and evaluative meanings is the lexical stylistic device. In actuality, we deal with the deliberate replacement of the names that are currently in use, accepted by extensive usage, and established in dictionaries, motivated by the speaker's subjective initial assessment and opinion of the matter. Every kind of deliberate replacement produces a trope, which is another term for a stylistic device. This process of replacing one object with another is called transference; it arises from the similarity (of form, color, function, etc.) or proximity (of material existence, cause/effect, instrument/result, part/whole relations, etc.) of the two objects.

Key words: What is Lexical stylistic devices , Metaphor , Metonymy, Irony,

Pun zeugma, semantically false chains, nonsense of non-sequence, Antonomasia, Epithet, Hyperbole, Oxymoron.

In this piece, we'll discuss various methods for studying literary phrases that use figurative language, with a focus on lexical stylistic elements. There are numerous kinds of literary devices such as metaphorical language as personification, metaphor, simile, and many more. The Figurative language is defined differently than literal language. language, which solely uses dictionaries or the "proper" word definitions. Figurative language often calls for the reader or listener to comprehend a few more subtleties and context and references to comprehend the second meaning.

In actuality, there is a lengthy history behind the study of figurative language. The earliest theorists were the ancient Greek and Roman philosophers Aristotle and Quintilian. About the application and purpose of metaphorical language. By Aristotle maintained that using figurative language was not just an exaggeration, but rather reflect how people truly interpret data by contrasting it with what we know already. There is illustrations of metaphorical in the most literary compositions. This is due to the fact that figurative language encompasses a wide range of literary devices and that the human mind is amenable to various kinds of metaphorical language. Indeed, numerous investigations have demonstrated. Children naturally use figurative

language, and that it aids in their comprehension of novel ideas. so that when authors employ figurative language, they are attempting to offer original or novel explanations of concepts. But they're also instigating a crucial aspect of the and forming new synapses in the human mind.

METAPHOR

Metaphor is the application of an object's name to another based on the likeness or similarity of the two objects. Metaphor is not limited by formal rules; it can be a single word, a phrase, a sentence, a paragraph, or even an entire text .Only inside a context can a metaphor exist. The reader is given a fresh perspective on the thing via the metaphor. Making photos is the main purpose.

For instance, Oxford and Cambridge are England's two eyes.Both semantic and structural classifications apply to stylistic metaphors.

Semantically: When two meanings collide, something inventive is produced. This is a true metaphor. Real metaphors can be found in moving prose and poetry. It is felt vaguely (едва заметно) in a deceptive metaphor. Ex: a chair leg, a glimmer of optimism. guileful metaphor that appears in newspaper stories.

Metaphors can be categorized structurally into two categories: sustained (развернутая) (realized in several logically related words phrases) and simple (realized in one word and creating one image).The basis for metaphor might be resemblance Visual appeal or farm - орех, голова.

Temperature: very hot, кипятик, парактер пльчивый.

Violet hue resemblance to фиолетовый and фиалка.Comparability in usage: hand - рука. Animal names include осёл, упрямый, and глупый.

Comparative expression

A metaphor is the most common, well-known, and elaborate of all lexical stylistic devices. It is the transference of names based on the connected likeness between two items, such as "sequins" for "stars," "pancake" for the "sky," or "ball" for "silver dust." Thus, depending on one or more shared semantic components, there is a similarity. Furthermore, the metaphor is more startling and unexpected—that is, more expressive—the larger the distance between the related things. Personification is used when a metaphor compares an inanimate entity to an animated one, as in "the pain of the ocean" or "the face of London."

Metaphors deal with personification, such as in "the face of London" or "the pain of the ocean," and involve the likeness of inanimate and living things.Like all other lexical stylistic devices, metaphor is authentic, unique, and new when it is employed for the first time, but it becomes stale, cliched, and hackneyed when it is used frequently. In the latter instance, its expressiveness eventually wanes. All conceivable components of speech can be used to communicate metaphor. In the

sentence, metaphor serves as any of its constituent parts. A cluster of metaphors is referred to as sustained (prolonged) metaphor when the speaker (writer) delivers several of them instead of just one in an effort to create a complex image.

METONYMY

Metonymy is a lexical stylistic device that arises from a distinct semantic process. It is predicated on the objects' contiguity, or closeness. Transference of names in metonymy arises from the fact that two objects (phenomena) have a similar ground of existence in reality, as opposed to the requirement that two distinct words share a component in their semantic structures, as is the case with metaphor. Words like "cup" and "tea" are not semantically related, yet they can function as one other's containers. This is why the colloquial expression "Will you have another cup?" exists. Metonymy loses its novelty with repeated use, just as all other lexical stylistic strategies. The range of transference in metonymy is far more constrained than in metaphor, which makes sense given that real relationships between objects are more restricted and human imagination is infinite in its capacity to identify two objects (phenomena, actions) based only on the myriad characteristics they have in common. One kind of metonymy is frequently considered to be synecdoche on its own; this is the type that is based on the relationships between the portion and the whole. Metonymy is typically conveyed by nouns (substantivized numerals are employed less frequently) and is utilized in syntactical roles that are typical of nouns, such as subject, object, and predicative.

Puns, zeugmas, erroneous semantic chains, and nonsequential gibberish

Puns, zeugmas, semantically erroneous chains, and nonsequential nonsense are grouped together because they share many similarities in their generation and functioning mechanisms. The English-speaking countries' stylistic tradition mostly discusses the first two elements, zeugma and pun. The latter could be thought of as modest modifications of the former. The quartet uses the same linguistic mechanism and serves the same stylistic purpose in speech. Specifically, one word form is purposefully employed to convey two meanings. These lexical stylistic strategies have a comic effect. circumstances that allow two meanings to be realized simultaneously.

The formation of pun may vary. One speaker's utterance may be wrong interpreted by the other due to the existence of different meaning of the misinterpreted word or its homonym. For example, "Have you been seeing any spirits?" "Or taking any?" The first "spirits" refers to supernatural forces, the second one – to strong drinks. Punning may be also the result of the speaker's intended violation of the listener's expectation. We deal with zeugma when polysemantic verbs that can be combined with nouns of most varying semantic groups are

deliberately used with two or more homogeneous members which are not connected semantically, as in such example: "He took his hat and his leave". Zeugma is highly characteristic of English prose of previous centuries. When the number of homogeneous members, semantically disconnected but attached to the same verb increases we deal with semantically false chains, which are thus a variation of zeugma. As a rule, it is the last member of the chain that falls out of the semantic group, producing humorous effect. The following case may serve an example: "A Governess wanted. Must possess knowledge of Rumanian, Italian, Spanish, German, Music and Mining Engineering".

In all previously discussed lexical stylistic devices we dealt with various transformations of the denotational meaning of words, which participated in the creation of metaphors, metonymies, puns, zeugmas, etc. Each of these lexical stylistic devices added expressiveness and originality to the nomination of the object. Their subjectivity relies on the new and fresh look at the object mentioned and shows the object from a new and unexpected side.

IRONY

The Irony Subjectivity is found in how the phenomenon is assessed. Irony is essentially the foregrounding of the evaluative meaning rather than the logical. Thus, irony is a stylistic strategy in which a word's dictionary definition is diametrically opposed to its contextual evaluative meaning. The way the context is set up, a qualifying word in irony flips the evaluation's direction, making a positive meaning appear negative and, extremely uncommonly, the other way around. "She turned, alligator-sweet smile on her face." Because of the context, the term "sweet" has a negative connotation instead of a positive one. Irony, then, is a lexical stylistic technique that only exists inside its context, just like any other. Irony comes in two flavors: spoken irony and prolonged irony. It is always feasible to identify the precise word in verbal irony that has a contextual meaning that is diametrically opposed to its dictionary definition. And we deal with continuous irony when it is impossible to pinpoint the particular word and the text as a whole creates the ironic impact through a lot of remarks. standards.

ANTONOMASIA

Antonomasia is a stylistic method in language that uses proper names in place of common nouns or vice versa. Concepts are indicated by logical meaning, which helps to categorize different items into groupings (classes). A proper name's logical meaning suppresses its nominal meaning and gives it a new nominal component. Nominal meaning does not have the ability to classify anything because it is applied to a single, unique object with the intention of individualizing it rather than classifying it as a member of a specific group. The word "Mary" does not

indicate if the denoted object refers to the class of women, girls, boats, cats, etc. But in example: "He took little satisfaction in telling each Mary, something..." the attribute "each", used with the name, turns it into a common noun denoting any woman. Here we deal with a case of antonomasia of the first type. We encounter yet another form of antonomasia when a common word is yet unmistakably understood as a proper name. Therefore, no English speaker today believes that well-known English surnames like Mr. Smith or Mr. Brown originally denoted a person's race and occupation. While the terms "snake" and "backbite" have denotational meanings, names like Mr. Snake or Mr. Backbite instantly evoke connotations with certain human attributes. Nouns are the primary source of antonomasia; adjective combinations (like in "Dr. Fresh Air") or phrases (like in "Mr. What's-his-name") are less common.

EPITHET

A lexical stylistic element that emphasizes the emotive meaning in the forefront is the epithet. In order to hide the word's denotational meaning, its emotive meaning is highlighted. The speaker always chooses the quality that is related to the thing in order to qualify it. Epithets provide the opportunity to qualify every item from a subjective point of view, which is essential in ordinary discourse, publicist style, and creative prose. Similar to metaphor, metonymy and simile epithets are founded on the likeness of two items, their proximity to one another, and their comparison. Like metaphor, metonymy and simile epithets are also based on similarity between two objects, on nearness of the qualified objects and on their comparison. Through long and repeated use epithets become fixed. Many fixed epithets are closely connected with folklore. First fixed epithets were found in Homer's poetry (e.g. "swift-footed Achilles"). Semantically, there should be differentiated two main groups. The biggest one is affective epithets. These epithets serve to convey the emotional evaluation of the object by the speaker. Most of qualifying words found in the dictionary can be and are used as affective epithets. The second group – figurative epithets. The group is formed of metaphors, metonymies and similes and expressed predominantly by adjectives (e.g. "the smiling sun", "the frowning cloud"), qualitative adverbs (e.g. "his triumphant look"), or rarely by nouns in exclamatory sentences (e.g. "You, ostrich!") and postpositive attributes (e.g. "Richard of the Lion Heart").

HYPERBOLE

Hyperbole is a lexical stylistic element that uses purposeful exaggeration to achieve emphasis. One of the often used expressive devices in ordinary speech is hyperbole (e.g., "I have told it to you a thousand times"). Over time and with continuous use, hyperboles have become less unique. You can use any of the

notional components of speech to indicate hyperbole. It's critical that both communicators understand that the exaggeration indicates the emotional context of the remark rather than its true quality or quantity. When this mutual comprehension is lacking, exaggeration becomes a simple fabrication. Hyperbole is aimed at exaggerating quantity or quality. When it is directed the opposite way, when the size, shape, dimensions, characteristic features of the object are not overrated, but intentionally underrated, we deal with understatement. English is well known for its preference for understatement in everyday speech. "I am rather annoyed" instead of "I'm infuriated", "The wind is rather strong" instead of "There's a gale blowing outside" are typical of British polite speech, but are less characteristic of American English.

OXYMORON

Oxymoron lexical stylistic device the syntactic and semantic structures of which come to clashes (e.g. "cold fire", "brawling love"). The most widely known structure of oxymoron is attributive. But there are also others, in which verbs are employed. Such verbal structures as "to shout mutely" or "to cry silently" are used to strengthen the idea. Oxymoron may be considered as a specific type of epithet. Originality and specificity of oxymoron becomes especially evident in non-attributive structures which also (not infrequently) are used to express semantic contradiction as in "the street was damaged by improvements", "silence was louder than thunder". Oxymorons rarely become trite, for their components, linked forcibly, repulse each other and oppose repeated use. There are few colloquial oxymorons, all of them show a high degree of the speaker's emotional involvement in the situation, as in "awfully pretty".

IN CONCLUSION

Stylistic devices are important in both writing and speech since they add uniqueness to your text by providing clarity, emphasis and freshness of expression. Reading a text with well-placed stylistic devices is more interesting than reading plain text. Lexical Elements of style are expressed at word-level, and the stylistic variation can arise due to addition, deletion, or substitution of words. These variations can give rise to text that is characteristically different in terms of sentiment, formality, excitement. In measuring the quality of written text, especially academic writing, lexical features are as important as grammatical features and should not be ignored. The highly computable nature of lexicons can make them a good criterion for determining and measuring the quality of text.

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